

VISIT...

LANZAROTE
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I'M YOU

Words and Music by SHAFFER SMITH
and ERIC HUDSON

Slow half-time feel

mp

With pedal

Chords: A, Bm7, A/C#, Dm7, Bbmaj7, Gm7, C#dim7, Dm7, Bbmaj7, Gm7, A7b9, C#dim7, Dm7, Bbmaj7, Gm7

How man - y times _

are you gon - na take _ it? _

C[#]dim7 Dm7 B^bmaj7

Look in my eyes; — help me make — this make —

Gm7 Em7^b5/A C[#]dim7 Dm7

— sense. — Night af - ter night, — you sat up and cried, —

B^bmaj7 Gm7 C[#]dim7

— won-d'ring when you're gon - na see this clear - er. You don't e - ven re -

Dm7 B^bmaj7

al - ise that at this ver - y mo - ment, you're

Gm7 A7b9 C#dim7 Dm7

talk - ing to your-self in the mir - ror. It's true. (So you

Bbmaj7 Gm7 A7b9 C#dim7

think I'm strong, — but you're feel - ing that — you're weak,) But ba - by, I'm — you. —

Dm7 Bbmaj7 Gm7

— (though we're one and the same, — so you're just as strong — as me.)

A7b9 C#dim7 Dm7 Bbmaj7

Ba - by, I'm — you. (And we de - serve bet - ter; it's

Gm7 C#dim7 Dm7

time for us — to leave. — You know what to do, — 'cause I'm not a fool, —

Bbmaj7 Gm7 To Coda A7b9 C#dim7

— so nei - ther are you.) — Ba - by, I'm you. —

Dm7 Bbmaj7 Gm7

Oh, you're — not cra - zy; —

C#dim7 Dm7 Bbmaj7

we fi - n'ly re - al - ised that you and I is all the — help you —

Sheet music for a song, featuring vocal melody and piano accompaniment. The key signature is B-flat major (two flats). The music is divided into five systems, each with a vocal line and a piano accompaniment line.

System 1:

- Chords: Gm7, A7b9, C#dim7, Dm7
- Vocal line: "need. So why are we sit - ting here on the floo"

System 2:

- Chords: Bbmaj7, Gm7
- Vocal line: "Oh, we ain't cry - in' no more."

System 3:

- Chords: C#dim7, Dm7
- Vocal line: "I am your soul, I am your heart,"

System 4:

- Chords: Bbmaj7, Gm7, A7b9, C#dim7
- Vocal line: "my strength is yours. Ba - by, it's true."
- Instruction: D.S. al Coda

The piano accompaniment consists of chords and moving lines in both the right and left hands, providing harmonic support for the vocal melody.

CODA $A7b9$ $C\sharp dim7$ Dm $Gm7$

Ba - by, I'm you. So pick your - self up right now;

$Em7b5$ $A7$ $Dmaj7$ $Bb maj7$

we've been here too long. We've o - ver - stat - ed the love that

$Gm7$ $Em7b5$ $A7$ $Dmaj7$

might have been; it's been a long time, long a - go. So wipe a - way the

$Em7$ $Gdim/Bb$

tears; ain't noth - in' for us here. The time

Gm7 A Bm7 A/C# N.C.

— has come to — move — on. — Oh, — oh. —

Bbmaj7

Ba - by, we de - serve — bet - ter.

Gm7 Em7b5

And we're far too strong to let this go on.

A Bm7 A/C# A Dm7 Bbmaj7

Ba - by, I'm — you. — (So you think I'm strong, — but you're

Gm7 A7b9 C#dim7 Dm7

feel - ing that _ you're weak,) But ba - by, I'm _ you. _ (though we're

Bbmaj7 Gm7 A7b9 C#dim7

one and the same, _ so you're just as strong _ as me.) Ba - by, I'm _ you. _

Dm7 Bbmaj7 Gm7

(And we de - serve be - ter; it's time for us _ to leave. _

C#dim7 Dm7 Bbmaj7

_ You know what to do, _ 'cause I'm not a fool, _ so nei - ther are you.) _

Gm7 A7b9 C#dim7 Dm7

Ba - by, I'm you.

Bbmaj7 Gm7 C#dim7

Ba - by, I'm you.

Dm7 Bbmaj7 Gm7

Repeat and Fade A7b9 C#dim7 **Optional Ending** A7b9 C#dim7 Dm7

Ba - by, I'm Ba - by, I'm you.